

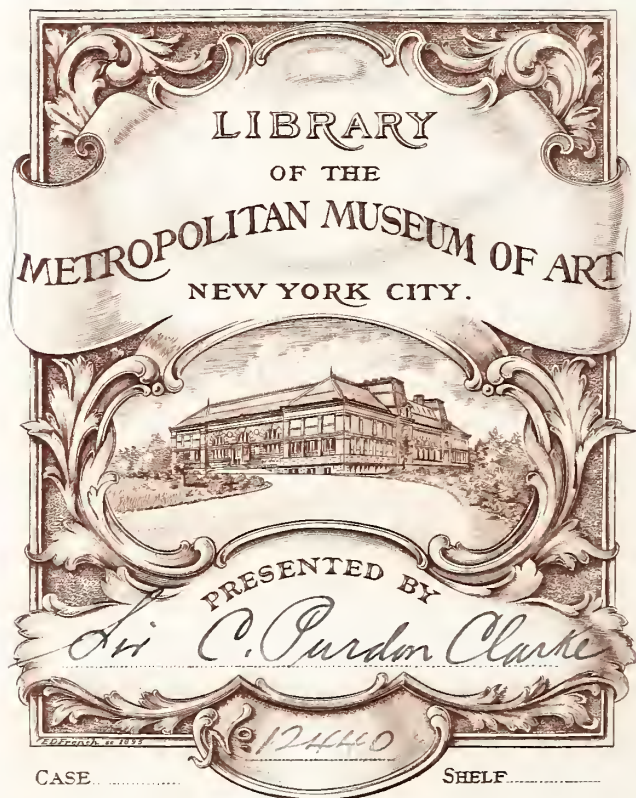
THE METROPOLITAN MUSEUM OF ART




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CATALOGUE

OF THE COLLECTION OF

HERR J. F. HOFF-TER-HEIDE

LATE DORSTEN, WESTPHALIA.

CONSISTING OF

AUTHENTIC, ORIGINAL EXAMPLES

OF THE

ARTS AND CRAFTS

OF ALL TIMES AND COUNTRIES

TO BE SOLD AT ABSOLUTE PUBLIC SALE

TUESDAY, NOVEMBER 28TH, 1905,

BEGINNING PROMPTLY AT 2.30 O'CLOCK, P. M.

IN THE UPPER-LIGHT, SECOND FLOOR SALES HALL OF THE

CASINO AUCTION ROOMS,

111-115 WEST 38TH STREET.

THE SALE WILL BE CONDUCTED BY

MR. J. HATFIELD MORTON, AUCTIONEER.

ON VIEW

DAILY, BEGINNING WEDNESDAY, NOVEMBER 22^D

FROM 8 A. M. TILL 6 P. M.

CONDITIONS OF SALE

Bids will be accepted at the office of the auctioneer from such of our esteemed patronage as may be unable to attend the sale.

Cable address, "CASINAUCT"

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold himself responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, he will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Work of Art is not what it is represented to be, use every effort on his part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned is in no manner connected with the business of the cartage or packing and shipping of purchases, and although he will afford to purchasers every facility for employing careful carriers and packers, he will not hold himself responsible for the acts and charges of the parties engaged for such services.*

J. HATFIELD MORTON, Auctioneer.

FOREWORD.

(Translated.)

In reading through the advance sheets of the catalogue of my collection I was impressed with the conscientious fidelity, moderation and reserve of the descriptions of the separate items — entirely free from that exaggeration sometimes attributed to the American manner of speech. Knowing the pieces as I do, and with a vivid recollection of the circumstances and troubles attendant upon the acquisition of some of them, I could have appreciated a more fervent expression of enthusiasm in the descriptions. Every article is original and authenticated; each is unique and of importance for some reason in its own particular field. The collection was begun by my departed father and added to by me, from time to time, till personal matters now prevent my developing it along those lines originally laid down for its limitation.

J. F. HOFF - TER - HEIDE.

METROPOLITAN MUSEUM OF ART,

12440

Sir C. Purdon Clarke

CATALOGUE

PAINTINGS.



No. 1

ANTHONIE PALAMEDESZ STEVAERTS.

(1601-1673.)

1. ¹⁹ "The Guardroom." Several soldiers in a dark room, with a view upon an outer court in which a man busies himself with the taming of a horse.

A pleasing military piece, rich in color and beautifully preserved. The artist was a pupil of Mierevelt and of Hals. From the Lichtmann collection, of Vienna.

Signed.

On wood, $9\frac{3}{4} \times 12\frac{1}{4}$, framed.

CORNELIUS LEIENBERGH.

(1620?-1672?)

2. "Trophies of the Chase." A hare and fowl suspended from a hook, a gorgeously colored gentleman's coat thrown over a chair in graceful folds.

The artist appears to better advantage here than on the minutely executed specimens in the European museums. Marvelously restored by Emil Kinkelin, of Munich.

Signed.

On wood, $14\frac{3}{4} \times 13\frac{1}{4}$.

ADRIEN MANGLARD.

(1695-1760.)

3. Landscape on the Shores of a Lake.

Extraordinary depth of perspective. Diligently executed in light, clear colors. Manglard was the teacher of Claude Joseph Vernet. From the Litchmann collection, of Vienna.

On card-board, $6\frac{3}{4} \times 5$, framed.

SCHOOL OF REMBRANDT.

4. "Christ Crucified." Solitary figure at the moment of death in deep, dark background.

From the Pracher collection, of Munich.

On canvas, $64\frac{1}{2} \times 31\frac{1}{2}$, framed.



No. 6

SCHOOL OF DA VINCI.

5. "Madonna." Bust picture with hands crossed on her bosom.

The hands and the drapery have all the characteristics of the great master. The nose and mouth were restored by J. Cahn, of Munich.

On canvas, $11\frac{1}{4} \times 9$.

MATEO NUNEZ DE SEPULVEDA.

(XVII. Century.)

6. "Death of St. Sebastian." The young man, noted for his handsome face and splendid physique, is represented tied to a tree, an arrow piercing his side, his beautiful head turned upward in joyful anticipation of being united with Him for Whom he died.

A character study, depicting the intense fervor of the man in his spiritualistic transformation, rather than a portrayal of the material occurrence of a man being done to death. The modelling of the human form, the tone of flesh in its variations of light and shade, the masterly execution of the scant drapery — these are qualities found combined in such degree in the works of only the greatest masters of the Renaissance.

Sepulveda had the sole right to paint standards and banners for the mighty Spanish navy under Phillip IV., and yet this specimen and those in the museum at Seville are thought to constitute all that remains of his prolific brush: not one of those proud ships remains and, with them, the work of the great master was practically wiped out.

From the collection of Lieut.-Col. Pracher (retired), of Munich.
Signed.

On canvas, $51\frac{1}{2} \times 41\frac{3}{4}$, framed.

JACOPO CARRUCCI, SURNAMED DA PONTORMO.

(1494-1552.)

7. "Pietà."

A striking study in anatomy, masterly in its modeling and the contrasting tones of the quick and the dead. The artist was pupil of Pier di Cosimo and of Leonardo da Vinci and worked for the Medici and Leo X. From the Pracher collection, of Munich.

On canvas, $31\frac{1}{2} \times 44\frac{1}{2}$, framed.

J. P. DIEBLO.

8. Herding Scene Beside a Willow.

The cows in the foreground are of highly artistic conception, correctly drawn and of beautiful technique. From the Pracher collection, of Munich.

Signed.

On wood, $22 \times 18\frac{1}{2}$, framed.

"GUERCINO" (GIOVANNI FRANCESCO BARBIERI).

(1591-1666.)

9. "Martyrdom of St. Bartholomew." Many figures attending the flaying with angels hovering above.

Made before contact with Guido Reni softened the master's brush. Intact except for the all-destroying touch of time. From the Pracher collection, of Munich.

On restretched canvas, $26\frac{3}{4} \times 18$.

ITALIAN SCHOOL.

(XVIII. Century.)

10. "Death of St. Dominic." Many Dominicans praying, with Virgin in glory in the background.

The perfection of drawing and grouping and the distribution of color with a vigorous stroke indicate a master of the first order. From the Pracher collection, Munich.

On canvas, 14×18 , framed.



No. 11

J. HEINRICH SCHILBACH.

(1798-1851.)

11. Landscape. Looking from a forest upon a large, sunlit meadow, with occasional deer scampering about in utter enjoyment of the beauties of nature.

A typical German scene most exquisitely treated.

Signed.

On canvas, $14\frac{1}{4} \times 19\frac{1}{2}$, framed.

KARL F. SOHN.

(1805-1867.)

12. "The Mother of Lortzing," the noted composer and playwright. Portrait, facing, of an elderly lady in lace cap.

The perfect modeling shows the artist advantageously as one of the great German portraitists. He was professor at the Düsseldorf Academy in the heyday of its fame. From the Lichtmann collection, of Vienna.

Signed.

On card-board, $21 \times 16\frac{3}{4}$, framed.

ANDREAS J. J. H. MÜLLER.

(1811-1890.)

13. "Christ as Teacher." Two angels in adoration beside Him, He stands, draped in rich folds of plain white, in an admonishing attitude with the open testament displayed.

The artist was in charge of the frescoing of the Apollinaris Church, at Remagen on the Rhine, the only church decorated by the "Nazarene School," and is the greatest of the many Müllers.

On canvas, $34\frac{3}{4} \times 20\frac{3}{4}$.

KARL KARGER.

(Born 1848.)

14. "Mother and Child" in the foreground of a rustic lane.

A charming scene, delightfully executed. The artist was knighted by the Emperor of Austria in appreciation of his accomplishments in the arts. From the Pracher collection, of Munich.

Signed.

On wood, $14 \times 10\frac{1}{4}$, framed.

EDMUND BLUME.

(Active in Munich.)

15. "An Alpine Rose."

A masterly study of the ruddy Swiss type of beauty. This excellent present day genre painter of Munich was pupil, among others, of Dietz and Richter.

On wood, $6\frac{3}{4} \times 4\frac{1}{2}$.

KASPAR SCHLEIBNER.

(Born 1863.)

16. "St. Philomena." Cut down in the bloom of youth by ruthless Roman persecution, the frail creature is abandoned to the desolation of the silent forest.

The pale moonlight falling on the outstretched arms and drooping head, illuminating the white gown in a background of misty forest depth, gives the painting a weird fascination not easily effaced from the mind. The classic, silvered frame tends to heighten the effect. The picture so impressed the prince regent of Bavaria that a replica had to be painted by the artist. It has extraordinary depth of perspective.

Signed.

On canvas, 56 x 32, framed.

FRANZ MÜLLER.

(Born 1843.)

17. "Finding of the Cross."

When St. Helena found the three crosses of Christ and the two thieves, she was in a quandary which to assign to the Redeemer. She accordingly caused them to be brought in solemn procession to the bed-side of a sick woman, who remained unaffected by two of them but arose, healed, on touching the third. It is this moment the artist has selected and executed in the most approved "Nazarene" manner.

Signed.

On canvas, 18 x 14½.

REDER-BROILI.

(Active in Munich.)

18. "Ravensnest." Landscape in the Halblech valley at Frauengau, in the Algan, Bavarian Alps. A monk sits in a rudely constructed shelter on the side of a rugged cliff overlooking a valley on the left.

The artist is in growing favor in Munich where he recently sold two landscape paintings to the prince regent.

Signed.

On canvas, 39½ x 24.



MINIATURES.



No. 19

JOSEPH GREGOIRE SAUVAGE. (XVIII. Century.)

19. "Dumourier." Miniature portrait in profile to left.

Masterfully executed in grisaille as was nearly all his work now so highly prized. From the Frantz collection, of Breslau.

Signed.

On ivory, under glass, 2 in. circular, framed.



No. 20

GERMAN SCHOOL. (XIX. Century.)

20. "Louise, Princess of Hohenloe Oeringen," a princess of Wurtemberg. Miniature portrait, half figure facing.

A beautiful woman to whom the clever artist has done full justice in a manner few miniaturists have attained. A stipple so fine as to almost blend into a continuous stroke. The gold bordered chemisette and blue drapery charmingly set off the soft flesh tones. From the Frantz collection, of Breslau.

On ivory, under glass, $3\frac{1}{4}$ x $2\frac{1}{2}$, framed.

21. DOUBLE PORTRAIT. Half figures of two gentlemen in miniature facing each other in the foreground of a landscape: one in blue coat and white trousers, the other in brown coat and dark striped trousers.

From the Frantz collection, of Breslau.

On ivory, under glass, $2\frac{3}{4}$ in. circular, framed.



No. 22

MARÉCHAL.

(XIX. Century.)

22. Gentleman in Jabot. Miniature bust portrait, facing, in 14k. gold reversible frame.

The transparency of the flesh tones and microscopic execution of detail, the acme of miniature painting, should place the artist in the highest rank of miniaturists.

Signed.

On ivory, under glass, $2\frac{1}{4} \times 2$ oval, framed.

DUTCH SCHOOL.

(XVIII. Century.)

23. "Archimedes." Miniature sitting half figure, facing, in brown gown with dark blue coat, pointing to a geometric figure in an open book.

A very meritorious piece. From the Frantz collection, of Breslau.

On ivory, under glass, $3 \times 2\frac{1}{2}$, framed.

JEAN GODEFROY.

(1771-1839.)

24. Gentleman in jabot and black coat. Miniature bust facing.

The renowned master shows in this work to exceptional advantage. From the Frantz collection, of Breslau.

On ivory, under glass, $2\frac{1}{2}$ in. circular, framed.



No. 25

GERMAN SCHOOL.

(XIX. Century.)

25. "The Duchess of Kent, Mother of Victoria." Miniature bust. facing. in quaint black gown and head-dress of the Empire fashion.

Thoroughly well executed.

On ivory, under glass, 3 in. circular, framed.

BALTASAR DENNER.

(1685-1749.)

26. Elderly Gentleman. Miniature bust in brown coat and blue waist-coat.

The artist was much in demand at European courts and obtained the highest prices of all the portraitists of his time. From the Frantz collection, of Breslau.

On ivory, under glass, $1\frac{1}{4} \times \frac{3}{4}$ oval, framed.



No. 27

27. "AFTER THE DIP." Miniature picture of a woman reclining on her robes, on the bank of a stream, in the foreground of a large landscape of marvelous depth of perspective.

The plastic effect of the nude figure is most exquisite, while the colors are highly pleasing, and all detail of the landscape clearly brought out.

On ivory, under glass, $2\frac{3}{4}$ in. circular, framed.

GERMAN SCHOOL.

(XIX. Century.)

28. "St. Francis." Miniature half figure in prayer before a crucifix in a cave.

From the Frantz collection, of Breslau.

On ivory, under glass, $3\frac{3}{4} \times 2\frac{1}{2}$, framed.

29. "OLD CLERGYMAN." Miniature portrait bust of a gentleman in surplice, wearing a jewelled cross on a blue ribbon.

Excellently executed with a vigorous brush. From the Frantz collection, of Breslau.

On ivory, under glass, $1\frac{1}{2} \times 1\frac{1}{4}$ oval, framed.

30. "GEORGE WASHINGTON." Profile cut en relief from ebony.

Evidently from the hands of a sculptor of the first rank. Mounted on a circular gilded metal plate. From the Frantz collection, of Breslau.

$1\frac{3}{4}$ in. circular.



No. 31

STATUARY.

31. "NAPOLEON AS CONSUL." Bronze statuette on marble pedestal, with fire gilt cornice, etc., and a wreath of the same on the front. Standing figure in full costume, one hand holding a scroll, the other resting on the hip.

The only known statuette of the Consul in existence. The features, his long hair and pose, are quite characteristic. It is of considerable importance historically, and a museum piece of the highest order.

14 in. high.



No. 32

ANDREAS SCHLÜETER.

(1664-1714.)

32. "The Captured Turk." The bound warrior, carved in pear-tree, was probably designed as a corner figure of a monument not known ever to have been executed.

The virile action, the astounding muscling, the fierce determination of the features of the man writhing in his leash — all denote the wonderful powers of the artistic creator of the masks in the Berlin Zeughaus. Schlüter received the highest honors at the hands of Peter the Great. He was preëminently the greatest sculptor of his time. From the Pracher collection, of Munich.

10 in. high.



No. 33

GOTHIC. (XV. Century.)

33. "St. Achatias." Flat relief wood carving in polychrome.

A noble specimen of gothic in its highest development. Well preserved without any restoration. From the Pracher collection, of Munich.

53 in. high.

BAROCCO. (XVII. Century.)

34. "St. John the Baptist." Full round wood carving in polychrome. The saint holds a lamb (or rather a diminutive sheep) which is entirely out of proportion.

An exceptionally fine carving for this tasteless period. From the Pracher collection, of Munich.

34½ in. high.

35. HEAD OF PAN. Full round wood carving with deer's antlers.

A most realistic head. From the Pracher collection, of Munich.

12½ in. high.

36. CHERUB. High relief (nearly full-round) wood carving.

A pleasing face, perfectly executed.

6 in. high.

POTTERY

37. NASSAU-WARE covered pitcher; Lower Rhenish, XVII. Century. Blue glazed renaissance scroll on gray ground; pewter lid and foot.

From the Lippmann-Lissingen collection, of Vienna.

9 in. high.



No. 40

No. 38

No. 39

38. NASSAU-WARE covered brown tankard, XVII. Century. Annunciation and Abraham's sacrifice en haut-relief; below, in high relief, lions' heads holding metal rings, between bands of encircling pewter. Lid and foot likewise of pewter.

Unique. From the Lippmann-Lissingen collection, of Vienna.

9½ in. high.

39. NASSAU-WARE apothecary jar, inscribed 1591. Gray and blue. The belly cut in cross pattern at the top and fluted at the bottom; a tablet with inscription on the front between two raised bands.

From the Lippmann-Lissingen collection, of Vienna.

8¼ in. high.

40. SAME, with slightly shorter neck.

41. THE "KREUZESVASE" (Vase of the Crosses). Either Nuremberg or Cologne, about 1525. Large covered jug with belly richly ornamented en relief. There are three depressed medallions with open-worked crucifixion groups over each, behind which (within the depressions) are full-round figures of the populace. Above, below and between the recesses are various sacred and profane representations: viz., Abraham's sacrifice, Moses and the brazen serpent, the Virgin and Child, bride and groom, mounted and foot soldiery, etc. In the back is the handle, bound in beautifully ornamented pewter, the foot and lid being likewise of pewter. The color varies from a rich cream to a deep brown, with traces of green.

A most important piece of the highest distinction, which must be ranked with the most artistic master creations of the art crafts of all times; a show piece entitled to a place-of-honor in the most discriminating of ceramic collections.

The definite history of this lordly work of art, briefly told, is as follows: Its first mention dates back to Emperor Rudolph II., the great devotee of the arts and enthusiastic collector, who placed it in the imperial collection at Prague. In 1782 the imperial burg was reconstructed and a portion of the art and treasure room of the palace was converted into artillery barracks. It was here, in the care of heedless soldiers who used it in their carousals, that the precious piece received a fall. With other treasures of the collection, the Kreuzesvase then began its wanderings till it came into the possession of J. Ferd. Ritter von Schoenfeld, whence it came into the museum of Baron Dittrich and later into the cabinet of Heinrich Adamberger. In 1871 that valuable old Vienna collection came under the hammer and the Kreuzesvase was acquired by Herr Joseph Ritter von Lippmann-Lissingen. When that famous collection of ceramics was in turn sold at auction in 1901, the vase served as frontispiece for a most beautiful catalogue — the pride of a collection of rare accumulations worth hundreds of thousands. It was there acquired by the present owner.

12 in. high.

42. NASSAU-WARE gray and blue mug; XVII. Century. Renaissance vine ornament with birds in sharp relief around the middle. With pewter cover.

From the Lippmann-Lissingen collection, of Vienna.

6 in. high.



No. 41

43. NASSAU-WARE gray and blue mug dated 1513. Renaissance vine ornament around the middle with the city seal of Salzburg alternating with the episcopal seal in relief.

From the Lippmann-Lissingen collection, of Vienna.

5½ in. high.

44. EARTHEN-WARE mug; hexagonal, blue glazed; XVII. Century. Two female saints in relief alternate within ovals of chain-like ornament.

From the Lippmann-Lissingen collection, of Vienna. A meritorious "quality piece."

45. EARTHEN-WARE mug; green glazed; XVII. Century. Crucifixion group in relief on the body between heads and half figures of angels. The crosses of the two thieves surmount rosettes. With pewter cover.

From the Lippmann-Lissingen collection, of Vienna.

6¼ in. high.

46. MAJOLICA mug, with handle formed by a dragon climbing over the edge, looking into the interior; XVII. Century. Decorated in blue, yellow, green and violet; the front with a soldier bearing quiver, bow and arrow.

From the Lippmann-Lissingen collection, of Vienna.

6¾ in. high.



No. 47

47. MAJOLICA font in two detachable parts; XVII. Century. On the upper part open leaf arabesques in high relief, enclose the Sacred Heart, surmounted by I H S, on which an angel bearing a cross, above whom are two further angels bearing a crown — all full-round and setting free. On the lower part, or font proper, the head of a cherub forms the receptacle, his wings terminating in leaf arabesques. Gray-blue and brownish yellow tones predominate.

From the Lippmann-Lissingen collection, of Vienna. 18¼ in. high.

48. EARTHEN-WARE; small, blue glazed; Austrian, bearing, in white enamel, the year 16-79 divided by a cartouch.

From the Lippmann-Lissingen collection, of Vienna. 3½ in. high.

49. MEISSEN cup and saucer; Napoleonic era. The cup is painted on front with a landscape, canoeists landing before a small temple; the saucer bears a beautifully executed mythological scene. The representations are encircled by golden wreaths on a deep blue ground.

Marked with star and cross swords and red number.

Cup 2¼ in. high; saucer 5 in. diameter.

50. MEISSEN double perfume bottle; the one formed by a monk bearing a goose and a basket of eggs, his head serving as stopper; the other formed by a sheaf of wheat, concealing a female figure, carried on his back, a bunch of wheat-ears forming the stopper.

Marked with cross swords. From the Frautz collection, of Breslau.

3¾ in. high.

ENAMELS, IVORIES, BONBONNIERES, ETC.

51. COPPER-ENAMEL: "The Crucifixion on Mt. Calvary." With numerous figures most minutely executed. Convex; XVIII. Century.

1¾ x 1¼ oval.

52. "ECCE HOMO." Full-round ivory carving on lacquered wooden pedestal; XVIII. Century.

The expression of agony as the Savior stands with his hands tied behind him, is most impressively depicted. On modern gothic bracket. From the Pracher collection, of Munich.

6½ in. high.

53. IVORY MIRROR, carved in ornate rococo design. A bewildering profusion of columns, lattice, fantastic shells, cascades and flowers, surmounted by a bust of Diana. It is almost wholly of open-work and the most difficult of "under-cutting," entire garlands being carved full-round, with barely a thread to support them. Diminutive roses are carved even to the smallest petals. The mirror is supported by a collapsing rear standard, which is itself a work of art. In blue, silk-velvet-lined case of natural wood.

This gorgeous token of the splendor of the "Mad King of Bavaria" represents the highest degree of technical possibilities in ivory. It is worthy to pass to posterity as a product of the art crafts of the XIX. Century to compare with those of all ages. Made by Anton Diessl, of Munich, it was intended by King Louis II. for his castle of Neu Schwanstein. His death intervening, it lay unfinished for some years till it was completed for exhibition at the World's Columbian Exposition.

24¼ x 15¼.

FOR ILLUSTRATION, SEE LAST PAGE.



No 54

54. IVORY MADONNA AND CHILD on ornate ivory pedestal. A beautiful female figure, draped in the graceful folds of a flowing robe, holds in her left arm the nude figure of a child in sitting posture. She stands upon a serpent which holds in its jaws the apple of original sin and is coiled over a sphere which rests on the pedestal. The latter is carved in high relief, on all four sides, in correct rococo of fanciful shells and leaf arabesques. The crown is the conventional rococo triple crown. The work is cleverly given greater depth and definition by the application of occasional traces of gold. From beneath the sphere upward is a single piece of selected, perfect ivory. The silver gilt rays may be detached, the figure being carved full-round. In red, silk-velvet-lined ease.

All that was said of the ivory mirror as a technical triumph, may be as justly said of this masterpiece as a triumph of the sculptor's art. The beautiful features, the delicate hands, the gracefully flowing drape, in fact the entire work is pervaded with such a transparent delicacy of execution that it gives both mother and child a charm of royal grace and tenderness which holds the eye and wins the heart. Like the mirror, it was made for Louis II., the "Mad King of Bavaria," who intended it for a shrine in the house chapel of the castle of Neu Schwanstein. It was made by Anton Diessl, of Munich.

20 $\frac{1}{4}$ in. high.

55. STAG HORN tobacco-pipe, richly carved in low relief. The stem, lower receptacle and bowl all have medallions with dogs in pursuit of game, surrounded by leaf arabesques and fanciful designs. The lid is surmounted by a full-round carving of a hound. The chains and all mountings are sterling silver.

Evidently the work of a masterly artist of the XIX. Century.

10 in. long.

56. ANTIQUE JAPANESE pocket idol: Wood carved erect figure surmounting a boar; inclosed in a black lacquered shrine with gilded interior; the door silver mounted.

6 in. high, 3½ in. square.



No. 57

57. ROCOCO SHRINE containing a portion of the remains of the apostle Andrew, with papal attest and assignment by the local bishop, dated 1763 and 1767 respectively, inclosed in the foot. The housing is of black lacquered and gold burnished wood with glass in front, behind which is a rococo ostensorium of fire gilt bronze and sterling silver, studded with jewels. The relic is incased in a silver tube in the center, surrounded by a burst of rays; on either side an angel bearing the emblems of the sainted apostle. On a drawer in the bottom relics of other saints are mounted.

The shrine is from the house altar in a castle of Count Passenheim, which stood on the Karolinenplatz, in Munich, till the middle of the last century.

26 x 22½.

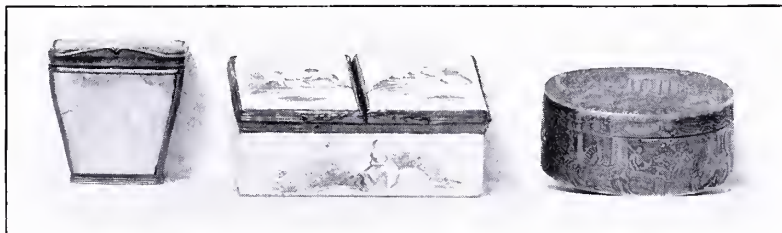


No. 58

58. GOTHIC silver oleum cup in the form of a small, covered ciborium.

Though it is dated 1601, it was decided by the Munich Antiquarian Society, in a meeting devoted to the discussion of the cup, that the beautiful vessel was made in Augsburg about 100 years previous to that date. Bears the city stamp of Augsburg and the maker's inscription.

7¼ in. high.



No. 59

No. 60

No. 61

59. ROCOCO BONBONNIERE of mother-of-pearl and silver, gold lined. Plain, quadrangular, with sides depressed at the bottom in graceful curves. 2 x 2 x 1½.

60. DOUBLE BONBONNIERE in copper enamel, with a pastoral or other scene or landscape on all sides and under each lid, daintily executed in pink and black on white. Attributed to WATTEAU, the pre-eminent master of the epoch of Louis XIV. 3½ x 2½ x 1½.

61. SILVER BONBONNIERE, gold lined; rococo hall and cupids in low relief on all outer surfaces. 2½ x 2 x 1¼.

62. TOBACCO BOX. Dutch renaissance shaped, XVI. Century, of richly chased bronze, with copper panels inlaid in the top and bottom, each with a biblical scene engraved on it.

5¼ x 2¼ x 1¼.

63. WOODEN CASE for a clay pipe. Dutch, XVI. Century. With dragon carved in relief on the bowl.

Peasants' work.

9 in. long.

64. SEAL PURSE of figured leather, with steel bows and clasp, inlaid with gold; Japanese.

3 in. long.

65. SOLDIER'S pocket case of folding fork and spoon, from the Napoleonic wars. The fork handle silver mounted.

Closed case 3¾ in. long.

66. BRACE of miniature duelling pistols, with bullet mould, powder horn, shot barrel and a percussion cap. In velvet lined, mother-of-pearl case, the lid inscribed with a crown and the letters "E. W." French, about 1830.

3 x 2.

67. GERMAN hunting bag of hairy leather and fringed netting; with two shot bags. About 1840.

68. NATIVE steel headed spear from Mindanao; with brass mountings.

51 in. long.

69. ANCIENT ROMAN bronze pitcher, of conventional pear shape, much copied to-day; with beaded lip.

Excavated near Pompeii in 1879. Thickly coated with glossy verdigris and clay.

8¼ in. high.

EMBROIDERIES, JEWELRY, ETC.



No. 71

No. 70

No. 72

70. PAPAL COAT-OF-ARMS embroidered in rich gold bullion. The oval field of green velvet is divided by a horizontal bar, the chief field showing a golden star, the base three acorns: the whole inclosed in elaborate leaf arabesques in high relief, crowned by a tiara and two keys connected by a stole.

From the Pracher collection, of Munich.

13½ x 9½.

71. CARDINAL'S COAT-OF-ARMS in high relief gold embroidery. The quartered field is inclosed in leaf arabesques and shell ornament, surmounted by separated cardinal's hat and tassels draped over the full length of the esentcheon. Italian, XVIII. Century.

From the Pracher collection, of Munich.

6¾ x 5¼.

72. PAPAL COAT-OF-ARMS embroidered in rich gold bullion. The dexter chief point and the sinister base point each a double eagle on yellow and green ground; the sinister chief and dexter base each two lilies on red and blue; the heart point conventional flowers. Surmounted by a tiara and crossed keys.

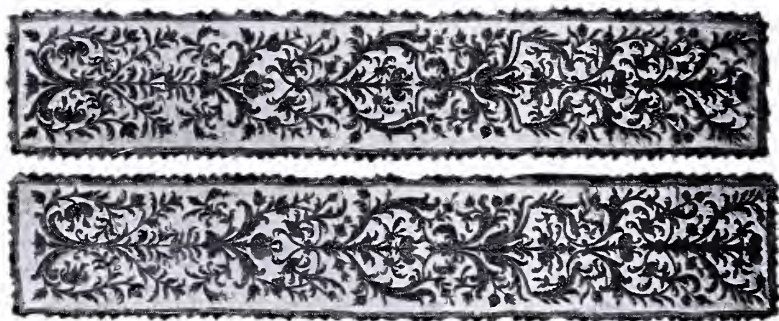
From the Pracher collection, of Munich.

10 x 6 $\frac{3}{4}$.

73. CARDINAL'S COAT-OF-ARMS; gold embroidered. The dexter chief point of the field shows a lion jessant; the sinister chief two ravens; the sinister base three lilies; the dexter base red and gold lozengy; the heart the same paly. Surmounted by red hat and tassels.

From the Pracher collection, of Munich.

10 x 6 $\frac{1}{2}$.



No. 74

74. ALTAR COVER of white atlas silk, richly embroidered in gold bullion with conventional renaissance flower design; border of scalloped, colored silk; lining of blue silk.

Beautifully preserved. From the Pracher collection, of Munich.

59 x 10 $\frac{3}{4}$.

75. SAME.

76. PAIR of lady's rococo low shoes. Conventional flowers embroidered in colored silk and gold on white leather. The high, pointed heels covered with red leather. XVIII. Century.

From the Pracher collection, of Munich.

10 in. long.

77. MINIATURE BOUQUET, deftly made of tinted cloth. Under glass, in gilded bronze frame.

From the Frantz collection, of Breslau.

$1\frac{1}{2} \times 1\frac{1}{4}$.

78. PYROGRAPHIC PICTURE of a street scene in Stein-am-Rhein. Very artistically conceived and skilfully executed with a heated poker by W. Pison. XIX. Century.

$24 \times 15\frac{3}{4}$.

79. SHELL CAMEO brooch, landscape; in solid gold setting.

$1\frac{1}{2} \times 1\frac{3}{4}$ oval.

80. Shell cameo brooch, children at play; in solid gold setting.

$1\frac{1}{2} \times 1\frac{1}{4}$ oval.

81. Shell cameo brooch, mythological scene; in solid gold setting.

$2 \times 1\frac{1}{2}$ oval.

82. Shell cameo, landscape.

1 ½ x 1 ¼ oval.

83. Shell cameo, landscape.

1 ½ x 1 ¼ oval.

84. STONE CAMEO, three female busts in perspective, profiles to left.

¾ x ½.

85. Two small stone cameos, dancing and sacrificing female figures.

½ x ¼.

86. SILVER FILIGREE set of extraordinary, marvelous fineness. A Brooch with convertible pendant attachment and two hair pins. Of uniform oval design studded with small rosettes, a swinging egg shaped pendant in the center and at the bottom. Probably Genevan, XIX. Century.

87. Six carved jet brooches of differing design.

88. Twenty-one pieces of "English Garnet" jewelry, being brooches and ear-rings of cut colored glass.

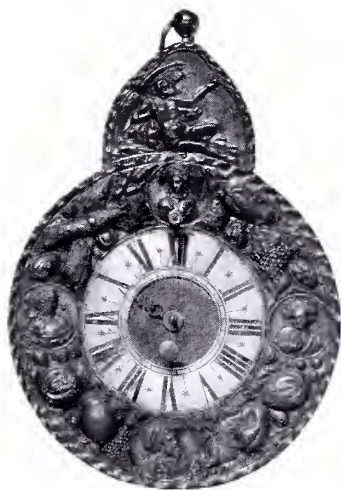
Unique as dress trimmings.

89. Two gold locket. *

BRONZE, ORMOLU, BOULE, AND MISCELLANEOUS.

90. Lot of ten silver (2), bronze (6) and white metal (2) portrait medals.

91. HAND BEATEN COPPER mask of most skillful execution.



No. 92

92. NUREMBERG 60 hour hanging clock; XVIII. Century. The dial of pewter is encircled by a beaten copper frame with elaborate ornamentation in very high relief, consisting of fruit garlands between medallions representing the four seasons. The circular face is surmounted by a further copper plate with an allegorical representation of Time in relief, over which is the hanger.

The pendulum oscillates before the face. A fashion of the time caused the omission of the minute hand. Unique.

16¼ x 10½.



No. 93

93. ORMOLU ROUND TABLE, with large Sèvres plaque (17½ in. in diameter) as center piece in the top, representing Louis XVI. standing in full robes and royal regalia: surrounding this are eighteen miniatures on porcelain, representing notable ladies of the time, under an elaborate framework of chiseled ormolu, with open-work sides. The heavy black-wood base is almost entirely hidden under the wealth of chiseled ormolu inverted consoles, garlands, arabesques, etc.

Perfectly typifies the splendor-loving Bourbon court before the cataclysm.

32½ in. high, 31 in. diameter.

94. EBONY CABINET with ormolu mountings. Louis XIV. Three doors, of which the middle and larger one is inlaid with a black marble oval slab studded with singing birds in cherry branches, all carved from vari-colored stones. The narrower side doors and the sides are tastefully ornamented with ormolu trophies and designs, while the cornice and frieze are likewise of chiseled ormolu; with black marble top, one shelf within.

45 x 54½ x 16½.



No. 93

95. BOULE CABINET, with vertical swell front and green marble top. The outward surface is entirely of tortoise-shell inlaid, in gracefully intricate designs, with yellow metal; trimmed with ormolu borders and corbels, heavily fire gilt. Lined with mahogany, the interior has two adjustable shelves.

40 x 30 x 15¾.

96. ANOTHER, with reversed ornament.

97. KEY-HOLE ESCUTCHEON of elaborately chiseled bronze. Renaissance: XVII. Century.

98. PEWTER PLATTER engraved with a representation of a witch-trial. A woman caused to walk on heated plow shares by attendants before a seated judge. On the rim the legend, "Gott wird richten."

13 in. circular.

99. TWO ART PHOTOGRAPHS (eighteen dollar size) by Braun & Co., of Paris, of Raphael's "Disputa" and "School of Athens."

100. 130 ART PHOTOGRAPHS (six dollar size) by Braun & Co., of Paris, of works by Christofano Bigi, Il Bronzino, Pierro di Cosimo, Duerer (4), Michael Angelo (7), Murillo (8), Perugino (6), Raphael (65), Rembrandt (11), Rubens (2), Del Sarto (6), Tizian (2), Van der Weyden (7), and 8 miscellaneous sculptors.

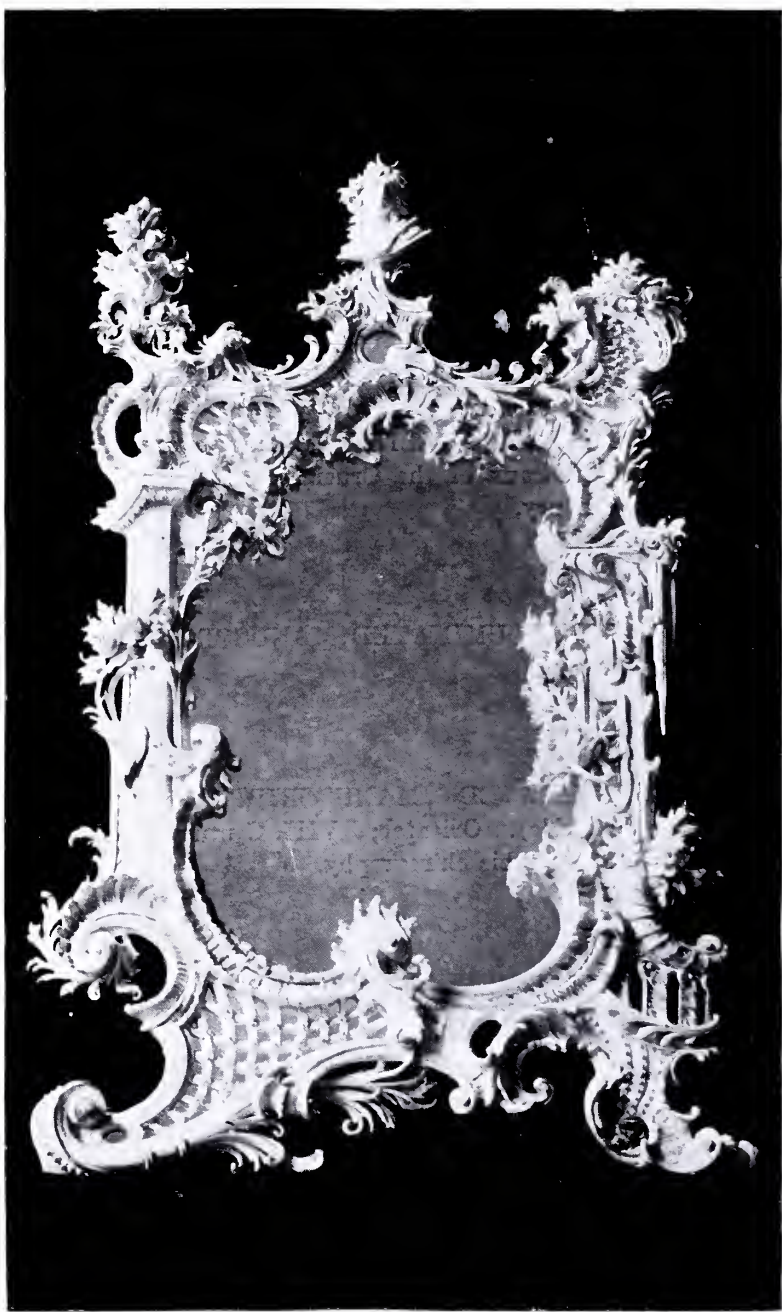
101. 12 ART PHOTOGRAPHS by Hanfstaengl, of Munich, of works by Correggio, Duerer (3), Ghirlandajo, Guido Reni, Holbein, Perugino, Raphael (2), Rembrandt (6), Reynolds (2), and Van der Weyden.

102. 107 PHOTOGRAPHIC VIEWS, 8x10 and larger, of Parisian, Rhenish, Swiss and Italian scenes and architecture.

103. MARBLE BAS-RELIEF, skillfully executed, representing the Tableaux of the Crucifixion. Italian Renaissance; XVI. Century.

104. LATIN ILLUMINATED MANUSCRIPT. Breviary; XVI. Century.

105. ILLUMINATED MANUSCRIPT. The Koran (Mohammedan Bible). Oriental; XVIII. Century. A beautiful specimen of Arabic chirography.





























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